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THE CTC AT SEATTLE

JAMES POPOVICH

This year, the fourteenth annual Children's Theatre Conference was held on the campus of the University of Washington in Seattle, August 25-29. Nearly three hundred participants representing thirty-four states, Canada, Iran, Turkey, Great Britain, and Sweden attended the conference. Program chairman for the 1958 conference was Mabel Wright Henry; Agnes Haaga served as chairman for the local arrangements. With the aid of many others, their efforts resulted in an exceptionally well-planned and inspiring program.

Although the convention formally began with a banquet on August 25, two weeks of pre-conference activities had occupied the interests of many delegates. Featured were a ten-day pre-conference workshop (staffed by University of Washington personnel), a full day of Seattle and campus tours, sessions of the regional council and the Governing Board as well as a number of teas, receptions, and dinners.

Keynote speaker at the opening banquet was Clifford S. Goldsmith, the well-known playwright and creator of one of the most famous contemporary juvenile characters, Henry Aldrich. In

a witty and interesting speech, Mr. Goldsmith recounted some of the trials of play construction drawing upon personal experiences for illustrations. To the playwright interested in children's audiences, he stressed the importance of story and the necessity to "keep those promises made to the audience in the early part of the play." He emphasized that a successful play is one which aims at a high level of audience identification; he cited *Peter Pan* as a "nearly-perfect play" with its inventive, intriguing story and its beautiful, honest ending. In this play, "there is no merchandising, no unbroken promises."

I

One of the most absorbing and stimulating speeches of the week-long conference was made by Barbara McIntyre. Speaking on the effect of creative activities in the correction of speech disorders in children, Miss McIntyre related her experiences in studying thirty-two speech handicapped children. Sixteen of these children, all with articulatory disorders, participated with one hundred and eighty-five children in a planned program of creative activities lasting three hours daily for a period of six weeks. The program consisted of creative dramatics, creative music and dance, and arts and crafts. The other sixteen children, utilized as a control group, did not share in these creative experiences. Neither group had direct speech ther-

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apy. At the conclusion of the six weeks, the experimental and control groups were retested; a statistical analysis concluded that the speech handicapped children who participated in the creative arts program (1) made a significant reduction in the number of articulation errors, (2) showed improvement in consonant articulation skills, and (3) evidenced significantly greater progress along the error continuum toward correctly articulated sounds.

A sobering and thought-provoking speech was made by Glenn Hughes at another general session. Speaking on a university's obligation to children's drama, he pointed out some of the dangers connected with creative dramatics and accused some of its practitioners of developing a cult. An art, he said, must have "definite objectives, definite techniques, and must be realistic, not mystic." He also advanced the idea that the area of children's theatre has suffered from being controlled principally by women. If this work is to be included in the curriculum of higher education, then it must set exacting standards of accomplishment.

II

One rewarding aspect of any annual CTC meeting is the opportunity afforded delegates to view various productions for children's audiences. This year, nine productions were seen by the delegates; these productions represented a variety of theatrical types—a dance-drama, opera, ballet, costumarama, television drama, marionettes, creative drama, and formal drama. Probably at no previous CTC convention were so many productions exhibited possessing such diverse approaches and techniques. Opera was represented by a production of *Babar the Elephant* by the University of Washington School of Music in cooperation with the Seattle Junior Pro-

grams. With music by Nicolai Berezowsky, libretto by Dorothy Heyward, and lyrics by Judith Randal, the production was inventively conducted and directed by Stanley Chapple. Many of the characters were charming animated representations of the characters found in the Babar stories by Jean de Brunhoff.

The delegates also responded enthusiastically to the production of *Winnie-the-Pooh* by the Fantasy Fair Players of Seattle. The Kristin Sergel dramatization of several of the Milne stories was delightfully augmented with songs and dances based upon several Milne poems which, although occasionally impeding the progress of the story, contributed generally to the imaginative scheme with which the production was staged. The simultaneous setting, the original approach to costuming despite the familiar Shepard illustrations, and the delightful Milne spirit displayed in the acting—especially that of Mr. Wing as Pooh—exemplified the high production standards which should be made available to children's audiences.

An example of ballet for children's audiences was provided by Ballet Celeste. Sponsored by the Pacific Dance Theatre, Ballet Celeste has its home in San Francisco where it sponsors an academic school for talented artistic children. The performance consisted of two numbers: the Grand Pas de Deux from *The Nutcracker* and an original ballet, *Chinese Cinderella*. They showed a great contrast in style and revealed the dance versatility of this young company. Although the approach in its *Chinese Cinderella* was particularly interesting and novel, the program suffered from a scheduling difficulty—it followed a full evening of another production plus an intervening reception.

An interesting example of cooperation between a producing group and a

television station was presented by Elizabeth Wright Evans of KING-TV (Seattle) and Werdna Finley of Olympia Junior Programs. James Norris' *Hiawatha* had been given as a part of the Olympia Children's Theatre season last year; a condensation was made for television and telecast. A kinescope of that program was shown and copies of the television script were made available to the delegates. The two leaders described the steps in translating a full-length play into a forty-five minute television production, with its restrictions of time and space and its changed focus in direction. The experience was a further step toward the increased knowledge and mutual respect that will be necessary if children's theatre is to realize its potential contribution to this medium of mass communication.

A marionette show, *Paul Bunyan and the Adventure of the Wooden Hotcakes*, was presented by the Williams Marionettes of Puyallup, Washington. Robert and Edith Williams exhibited unusual dexterity in the manipulation of their excellently constructed marionettes. Both the marionettes and the script were colorful and interesting with the exception of the stereotyped twin characters who sang and danced but appeared to add little if anything to the story. At the conclusion of the show, Mr. Williams appeared on the marionette stage with the characters as Mrs. Williams manipulated the strings above. The contrast in size and the conversation between the human and the doll delighted the children in the audience.

An example of a formal production approached creatively was affected by the Junior High Creative Dramatics Group in their presentation of *The Knave of Hearts*. The teen-agers, guided by Agnes Haaga, planned the informal play together. After many playings of

the story in as many different ways as there were players to change about, after discarding some ideas and adding new ones, after trying on new characterizations, they finally agreed upon a general outline. The final result was an entertaining and imaginative presentation for the CTC delegates although the production lacked the cohesiveness and sureness of touch found in formal children's theatre.

Perhaps the outstanding performance at the conference was given by the ballet troupe of the Cornish School of Allied Arts in Seattle. The philosophy of the school is that "an intelligent interpreter of an individual art must have an understanding of the arts as a whole." This ideal was well exemplified in their production of the ballet *West of the Moon*, a fairy tale in five acts directed by Karen Irvin. The dancing was beautiful and varied; the production was supported with imaginative, delightful costumes, cleverly designed scenery and interesting lighting. While all elements of the production were effectively and artistically unified, the brilliant performance of Patricia Finley as the fairy godmother warrants individual praise.

The last production of the conference, *The Puppet Prince*, was also entertaining. By the British playwright, Alan Cullen, *The Puppet Prince* has unusually absorbing characters and episodes. Presented by the University of Washington School of Drama and directed by Kenneth Mills Carr, the play was made particularly appealing to the audience by the effectiveness of its production. After the performance, the playwright, who was also attending the conference, commended the players and the director.

Although specifically identified as *not* a production, the excellent Costuma-

rama directed by James Crider deserves mention here. The costumes were modelled with suitable action by college and high school students, were shown for pictorial effect, and were described by Mr. Crider who analyzed the important factors in design and execution. Mr. Crider stated that children's plays should be costumed with "integrity, imagination, and fearlessness." The costumes modelled covered a wide variety of the usual characters found in children's plays—characters from *Alice in Wonderland*, *Three Blind Mice*, *Wizard of Oz*, *Cinderella*, two types of bear costumes, and many others. In addition to commenting on the finished costumes, Mr. Crider explained some of the recently developed mask-making materials and techniques.

III

Workshops played an important part in the daily schedules of the CTC delegates. Four sessions of workshops—including demonstrations, participations, discussions, and field-trips—were available in three areas: creative dramatics, directing, and technical practices. Delegates chose one area and attended daily two-hour sessions for the length of the conference.

The technical practices workshop began formally with Kenneth Graham's discussion of the director's problems which led into specific references to the kind of problems raised by a presentation the previous evening of *Winnie-the-Pooh*. Wendell Cole discussed the significant elements of theatre design; Wendell Johnson stressed the necessity of engrossing the audience fully in the production by reducing the separating barriers through the use of ramps, side stages, and by bringing the actors through the audience. Eric Nordholm spoke on the construction of scenery, properties, and effects on a limited bud-

get. He emphasized that the investment of time (whether paid or volunteer) is most important in the theatre; hence, in the construction of scenery, costumes, properties, high standards of quality and durability should be enforced so that they may be used or adapted in future productions. The third session was perhaps the liveliest from a participative standpoint. James Crider discussed the problems raised in costuming a show when faced with the conflict of illustrator accuracy *versus* economy. Alfred Wheeler pointed out that changes must inevitably be made in the script and that technical compromises are posed when readying a show for touring.

The directing workshop, which included demonstrations and discussions devoted to specific problems involved in staging certain plays, was coordinated by Campton Bell. The first session was devoted to viewing and discussing three versions of a scene from *Rumpelstiltskin*. This particular scene was referred to as a "talky" or "static" scene. The directors gave their interpretation of the scene and explained what they had tried to accomplish with it. The second session was concerned with the handling of a "suspenseful" scene. The three scenes selected were from *Jack and the Beanstalk*, *Aladdin and the Magic Lamp*, and *Indian Captive*. The first was presented in a highly stylized fashion that made extensive use of fantasy and movement. In the scene from *Aladdin*, the director attempted to solve the problem by using a combination of fantasy and realism, while the "strong power of inner movement" was ably demonstrated in the realistic version in the scene from *Indian Captive*. The last session dealt with the problem of staging opening and transitional scenes when staging problems necessitate playing before the

curtain. *Snow White and Rose Red* and *Indian Captive* were used for the demonstrations. The various directors tried to solve this by using interesting movement, by giving the impression of depth, and by injecting a surprise element.

The creative dramatics workshop was divided into two sessions each day: one daily general workshop session offering conference members an opportunity to observe three outstanding leaders working with different age groups, and one daily session where the delegates participated in creative dramatics devoted to a special interest area. The first general session showed a group of five and six year olds entering into dramatic play activities. Under the leadership of Margaret Woods, the children began with sounds that they had heard that morning and developed a very interesting version of "Hickory, Dickory, Dock." The second general session was conducted by Geraldine Brain Siks assisted by a group of nine, ten, and eleven year olds. Taking as their theme "Music hath charms," and utilizing the poem "The Arkansas Traveler," the children developed an interesting story embellished with music and rhythmic activity which aided greatly in bringing out the creative possibilities in each individual child. The third general session found Agnes Haaga leading a group of teen-agers in the creation of their version of "The Three Sillies." This story, which would seem to be more suitable for a younger age group, was skillfully adapted by the leader and the children into an exciting experience in dramatization. It was an inspiration to watch three gifted creative dramatics teachers—Mrs. Woods, Miss Haaga, and Mrs. Siks—at work leading children in truly creative experiences.

The four sectional creative dramatics workshops dealt with creative dramatics

for younger children, for older children, in an institution, and in religious education. A unit on story dramatization for young children was led by Burdette Fitzgerald who demonstrated (by the group's participation) motivation, planning, and evaluation. The story "Timo and the Princess Vendla" was utilized to illustrate a typical class situation and the principles and procedures of story dramatization with younger children. Richard G. Adams, in leading the sessions devoted to story dramatization for older children, emphasized that older children desire a sense of being a part of theatre and of accomplishing something on the stage. Mr. Adams and the delegates of this section discussed the sources for story dramatization ballads, dramatic literature, and novels) and the significance of the leader's approach and techniques when applied to teen-agers.

Jeanne Richards led a small but dedicated group concerned with applying the art of creative dramatics to children who are disturbed in some way. The three sessions were devoted to a practical demonstration of creative dramatics as used with delinquent girls and discussions centered around techniques for good opening sessions which are the critical ones in this kind of work.

The largest number of delegates in the creative dramatics workshop was drawn to the sessions dealing with its use in religious education. Here the sessions were led by Mrs. Woods, Miss Haaga, and Mrs. Siks, this time working with adult participants. The discussions and playing emphasized the importance of utilizing idea and thought which lead to story and worship.

In addition to attending these workshops, the delegates made field-trips to various Seattle institutions where creative dramatics is utilized. The Seattle

Creative Activities Center, now a realized dream of the late Ruth Lease, makes creative activities for all children as free and as accessible as public libraries and museums. Classes are for children from the ages of five through sixteen; courses are given in creative art, dance, puppetry, crafts, printing, writing, and dramatics. The teaching staff is composed of professional artists and teachers assisted by volunteers from the Seattle Junior League.

A visit to the Ridge View School featured eighteen children presenting a social studies unit through the use of creative dramatics. The teacher, Norma Roblee, explained that in Seattle the social studies in fourth grade is concerned with the history and geography of Washington and the history of Seattle. The creative work done in the classroom was motivated by authentic stories written by the descendants of the founders of Seattle. It was evident to the delegates watching the children that the story and characters were very real to them as they spontaneously and freshly developed their play. Mrs. Roblee reported that as the children created the drama they found other ways in which to express their ideas and feelings—in creative writing, painting, dancing, and reading. Colorful evidences of these impressions were exhibited around the room.

The delegates also toured the amazing Museum of History and Industry. This museum is an "interpretive museum"—with dioramas, showcases, a pioneer home, logging scenes, a Kodiak bear, and models. Adjoining these many displays are craft classrooms for children with some of their work on display. Visits and discussions of child drama at the University Methodist Temple and Seattle's Creative Arts Pro-

gram were also undertaken by the delegates.

IV

Special interest group meetings were, as at past conferences, highly successful. Nine special interest areas absorbed the attention of the delegates. One group, led by Mrs. Raymond Allen and concerned with community organization for children's theatre, stressed the need for board members of genuine leadership ability. Promotional techniques were discussed and it was concluded that the best methods of publicity are flyers to the homes, posters wherever children congregate, and word-of-mouth. One participant declared that "since children's theatre is as much a community responsibility as the school or public library, it should have the same amount of news coverage." An important discussion centered on the need to engender enthusiasm among civic groups. Mrs. Gifford noted that in Omaha, thirty-one organizations were drawn into the planning of its children's theatre.

A stimulating and practical session for directors and costumers dealt with stage movement and costumes. James Crider noted the problem of period costumes, movement, and the "modern slouch." He proposed that the actor and the director should be instilled with an awareness of costumes as clothes and pointed out that the "round hose and doublet are the sport shirt and slacks of a period." And he emphasized that early in rehearsals, the costumer should give the actor "practice clothes if you expect him to give you a performance in his stage clothes." Ralph Rosinbum spoke specifically on the movement of the actor, particularly in the musical theatre where, he stated, "all movement should be selective and simple for the most part. It should always support the music; but be sure the production can

stand on its own two feet without the music." As four models demonstrated in various costumes from the Gothic to the nineteenth century, the speakers described the movement, manners, and costumes of each period.

A third interest group concerned play selection. Sara Spencer reported that there are only one hundred and twenty published plays for children and that there is a great need for new scripts that fulfill the aims of children's theatre. Alan Cullen and Mel Helstein noted that basic requirements in a worthwhile children's theatre script are vitality, vigor, easily-spoken dialogue, pictorial beauty, humor, and wit. The group discussed an ideal season of plays for children and the necessity for providing a variety of types and periods. One participant suggested that CTC should "try to raise standards of production and writing by the establishment in the field of child drama an award not unlike the Pulitzer Prize or the Critics' Circle for adult plays and not unlike the Caldecott and Newberry Medals in the area of children's literature." A parallel interest group also concerned with such standards met to discuss playwriting techniques. Albert Mitchell and Anne Matlack initiated some stimulating and challenging discussions on play construction.

A large group of delegates attended the inspiring special interest sessions on creative dramatics in religious education. Ella Magee reported on the co-operation between the students of the University of Washington and the church in initiating a religious education program which proved invaluable for leadership training. One hundred and forty students enrolled in the course which was set up for six consecutive nights to be followed by one meeting per week during the autumn. Minta

Meier told of teaching small children to write short plays on Bible teachings; she brought a group of twelve children who performed one of those plays, *The Little Shepherd*. This excellent illustration of religious education pointed to the value of creativity for both the performer and the beholder. Bill Miller, explaining that his work was non-sectarian, spoke of teaching youngsters to translate Biblical stories into modern terms. George Latshaw related his experiences in using puppets to help explain the meaning of architecture, stained glass windows, music, as well as the place of the Bishop in "The Story of the Cathedral" at Cleveland's Trinity Cathedral. Winifred Ward noted that while creative dramatics in religious education might utilize different materials and emphases, "the ideas and objectives are the same." She showed a film which was the result of a summer experiment on the dramatization of the story of Joseph at Glenview (Illinois) Community Church.

The problems of touring children's theatre plays concerned another interest group. Since most of the delegates at their sessions were actively involved in touring, the discussion was largely an exchange of ideas concerning technical problems. Chiefly of interest to the group seemed to be a method of flexible portals which could be quickly erected and struck, would fold easily and pack into a small space. Various solutions, particularly the utilization of aluminum tubing, were proposed. It was suggested that scenery be painted with dye on ozenburg to make it possible to roll scenery tightly without the problem of cracking paint. Jed Davis emphasized that one should not feel "any limitations on the type of play one tours. If you have the shining light of desire to bring children the best thing you can,

then you should not be limited by technical problems." The group discussed the responsibility that AETA and CTC must assume in getting more touring groups to go into financially unproductive areas.

The relationship of children's theatre and television was the topic of another interest group. Gloria Chandler related the problems involved in persuading studios to develop the area of children's drama. She stated that interest in this area grew from such requests as "Can television increase a child's interest in reading?" Dorothea Lensch told of the development of the program "Merry-Go-Round" which is given in cooperation with the Portland Department of Parks and Recreation. "Merry-Go-Round" is presented by children and adults as a child-adult educational and recreational activity. It varies from presentations of variety shows to original plays to operas. The thirty-minute program is given on alternate Saturdays and has been shown in color and in black and white. The group was shown two video-tapes of programs which will go on the air in September.

Another interest group explored the utilization of child drama for special children. Idalice Dickinson, Martha Poyns, Norma Potter, Margaret Woods, and Barbara McIntyre spoke on the values of creative dramatics in programs for speech handicapped, mentally-retarded, orthopedically-handicapped, or hard-of-hearing children. They emphasized that creative dramatics does not function as *therapy* for these children, but that it may be prescribed or suggested as an additional activity—one which allows a handicapped child to participate to the limit of his ability in a creative experience. The leader of such a group need not be a trained therapist but must be an experienced

creative dramatics leader. Such a leader must develop techniques to meet the special needs of the group. Mrs. Dickinson reported that a leader of hard-of-hearing children must maintain constant eye contact, select material which is simple and concrete, and use much repetition. Norma Potter stated that creative activity and role-playing might lessen the negative emotional factors experienced by the hospitalized child. Margaret Woods suggested that the leader of mentally-retarded children discover the deep needs and interests of each member of the group and plan experiences to meet these needs. She stressed the importance of giving each child a feeling of success. In a demonstration session with several severely handicapped children, Mrs. Woods meaningfully illustrated these principles.

V

At the 1958 conference, more attention was given to puppetry than at any previous convention. In addition to a marionette show, three sessions were devoted to discussions of puppetry. George Latshaw stated that a beginning puppeteer does not need a great deal of skill, that simple flat puppets on sticks can be expressive "if the puppeteer does a sincere acting job." He demonstrated this with examples which were in black and white with strong illustrator qualities. Marjorie Batchelder McPharlin, recently returned from the International Puppet Festival in Bucharest, stated that the European puppet is in a "higher state of perfection, both technically and artistically, than the presentation in the United States." She also reported that there were some interesting uses of space stages and other devices beyond the traditional puppet types. "What the puppeteers in our country need is a freer approach to what a puppet is. It may

be only a block of wood, or a stick puppet, but the personality of the puppeteer is projected through it."

At another session, Mrs. McPharlin pointed out that because puppets are usually made in art classes, too much attention is given to the plastic art techniques and only infrequently are these puppets used in a dramatic situation. Mrs. McPharlin illustrated the principles of drama in making a play from paper masks. Through group discussions, the characters were defined, the protagonist selected, the nature of the conflict and its solution decided upon. The session was an inspiring one in its delineation of how the creative approach could be used to develop imaginative puppets, lively plays, and methods of staging free from the cramped playing areas of the "peep-hole" puppet stage.

In addition to Mrs. McPharlin's report of the International Puppet Festival, special attention was focused upon children's theatre on the broad international scene. The chairman of this session, Isabel Burger, stressed the fact that "the world is *one* in its concern for children's total growth." She emphasized the necessity for all individuals working in children's theatre to analyze their own and their neighbors' work, to broaden their sights, and to "look toward higher goals and more effective practices commensurate with the universal needs of young people in today's world." Mrs. Burger read personal greetings from Dutch, Japanese, German, and Finnish representatives.

First hand reports on children's theatre abroad were made by Alan Cullen of Great Britain and Dan Lipschutz of Sweden. Mr. Cullen stressed England's long tradition of family theatre-going especially at Christmas-time "when professional companies provide productions of well-known children's pan-

tomimes." He told of several professional touring companies trouping plays to schools and other institutions; he mentioned the Little Theatre groups which exist in many English towns and provide a series of plays for children in the community. In all cases the aim of these adult players is to provide children with the "opportunity of experiencing all that is good and valuable in live theatre, and to continue a truly English tradition—the Family Play."

Mr. Lipschutz spoke of the custom existing in Denmark, France, and Sweden. There the State Theatre companies give plays "for the ten-to-fourteen age group and others for the fifteen-to-twenty year olds every semester." Most of these plays are classical but according to Mr. Lipschutz have "excitingly didactic overtones." Children are never required to write a critique or analyze a play afterward; the performance itself is thought to be of sufficient cultural value. In Sweden, the Royal Opera gives special performances for younger children; in Stockholm a professional theatre group, subsidized by the state, tours plays to schools. Theatre in Europe, reported Mr. Lipschutz, is looked upon not primarily as a business venture, but as an important cultural manifestation; "therefore it is subsidized so that all children can share the experience."

The delegates spent an afternoon and evening at scenic and beautiful Seward Park as a part of the international theatre activities. Featured on the afternoon program was an International Play Fair, utilizing twelve stage areas, hundreds of children, and scores of leaders and dignitaries. The Play Fair was a festival of creative arts with young participants from various community arts programs in Seattle. A delicious salmon bake at supper was followed by an international

folk program which had dances, singing, and music by various nationality organizations in Seattle.

VI

An important part of every CTC convention are the Governing Board and regional council meetings, general membership business meetings, and awards. Evidences of solid progress reported at the general meeting include a reprinting of Hughes Mearns' *Creative Power* and a projected monograph, *Principles and Practices in Children's Drama in the United States*, to be edited by Geraldine Brain Siks with sections being written by CTC members representing children's drama throughout the nation. CTC has been included in planning for "Century 21", the World's Fair to be held in Seattle in 1961. A planning committee composed of CTC members has been appointed to guide and cooperate with the governor's commission for this event.

The regional council reported that every region has held one or more regional meetings. Nine of these have been held in conjunction with other theatre groups; nine independent regional meetings have been held. Nearly all member regions issue newsletters; one region holds monthly meetings and one big open meeting to which interested groups are invited. Dorothy Schwartz, coordinator of the regions, reported that the "broad base of participation at the regional level indicates that good interpretation of child drama has been effected."

Awards furnish a means of expressing official CTC appreciation to members for contributions or achievements. Beta Phi, honorary society in music and drama, gives a fifty dollar prize to a foreign speaker on the program. Mr. Lipschutz, of Sweden, was the recipient this year. The coveted Chorpensing

Cup for the outstanding exhibit was awarded to the Children's Theatre of Long Beach, California. Other exhibits winning prizes were children's theatres in Spokane, Barrington (Illinois) High School, and the University of Kansas. The Winifred Ward Prize, given by Zeta Phi Eta, was won by the Community Children's Theatre of Dutchess County, New York. The first recipient of the Edwin Strawbridge Cup, given by Sara Spencer for extraordinary service to CTC, was Martha Brush, retiring editor of the *Newsletter*. CTC created a special office, the Honorary Director of CTC, to which Winifred Ward was appointed by acclamation.

VII

In a closing banquet honoring the volunteer in the dramatic arts, Mrs. John Larsen revealed that volunteers, either singly or in groups from organizations, can help immeasurably in all spheres of theatrical activity. The most effective way is through professional-volunteer partnerships where the working together will result in mutual enrichment. "The volunteer will become dedicated in direct proportion to the interest he develops through working with a helpful professional." Also commending the volunteer, Sara Spencer recounted the past twenty-eight years of accomplishments by children's theatre volunteers. Among other things, they have helped create a nation-wide business that must involve the expenditure of around a million dollars, that provides employment for more than six hundred teachers and directors, and that contributes to the support of around forty authors. They have, Miss Spencer stated, helped make children's theatre and creative drama become an integral part of the American educational system. She reminded her audience, however, that the volunteer is not the only one

who loves his work; "a professional is one who loves his work so much that he uses his love to make the work of his hands worthy of it. And so must a volunteer. After all, what is a professional but a grown-up volunteer?"

Winifred Ward brought the final banquet to an inspiring close on the conference theme. She remarked that at a time "when the adult theatre is reflecting the fears and confusions, the frustrations and racial tensions of our age, it has been refreshing to experience the drama of youth this week. What we have seen and heard has brought renewed faith that human nature is not all petty, and full of greed and fear.

The children have proved to us that human nature is also courageous, understanding, and full of the spirit of high adventure."

Noting that the theme of the 1958 conference was taken from the writings of Robert Edmond Jones, she reminded the delegates that Jones was a man of dreams and ideals. "What Jones believed the theatre had a power to do, may we as leaders of drama with and for children keep before us as an ideal. May we in ourselves have the sensitivity, faith, and integrity needed to bring to boys and girls the sense of the dramatic moment, the immortal moment—when we lose ourselves to find ourselves."

Originality

People are always talking about originality; but what do they mean? As soon as we are born, the world begins to work upon us, and this goes on to the end. And, after all, what can we call our own except energy, strength, and will? If I could give an account of all that I owe to great predecessors and contemporaries, there would be but a small balance in my favor.—Goethe, *Conversations of Goethe with Eckermann*.